Fall 2007

Kentucky Writing Handbook Part I: Writing Development Replacement/Update Pages*

All grades

The Kentucky Writing Handbook replacement and update pages for Fall 2007 include these pages from **Part I: Writing Development**:

Title page—updated
Page vi—updated
Page vii—updated
Page ix—updated
Page 22—typo correction
Page 38—added "poems" as example; typo correction
Page 60—typo correction
Pages 136-140—Q/A section revised and expanded to reflect recent common questions from teachers, cluster leaders, and DACs; information updated
- Add pages 140a-c
Pages 154-157—information revised/updated
- Add page 157-a

* Replacement/Update pages for *The Kentucky Writing Handbook* **Part II: Scoring** will be released prior to 2008 spring portfolio scoring training.

Kentucky Writing

Handbook

Helping Students Develop as
Proficient Writers and Learners

Part I: Writing Development
Part II: Scoring

Kentucky Department of Education

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2007-2008 Update

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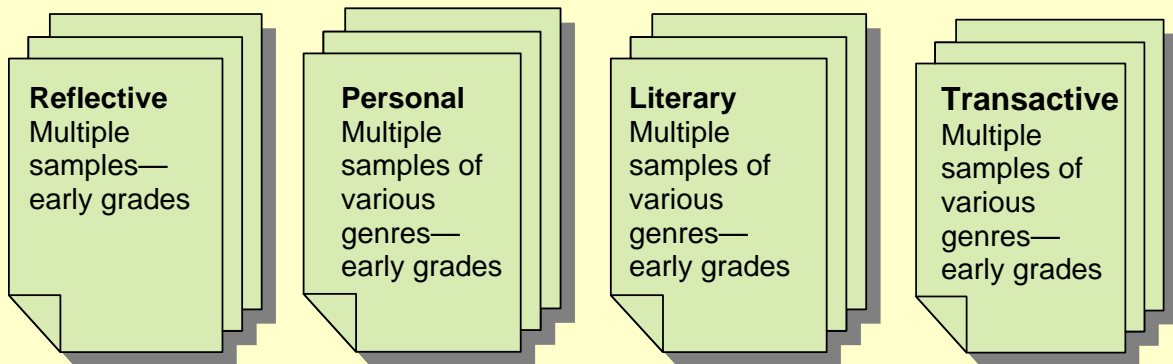Rhonda Orttenburger
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Working Folders: Primary and Elementary School

Given the *Program of Studies* expectation, students will be writing across the various categories during each grade level. During Grade 4, students will have many samples of reflective, personal, literary and transactive pieces from which to choose to revise and edit for the Grade 4 writing assessment portfolio. Students might also create new pieces during the fourth grade year for inclusion in the portfolio.

After the assessment year or before students move to the next level of their education, students would purge the working folder selectively to include the best samples that show progress in writing. A sample working folder at the primary and elementary level may look something like this:

Primary and Elementary

Through primary and elementary school, students should have multiple opportunities to write for **many purposes and audiences across the various categories of writing**: reflective, personal, literary, transactive. This cumulative folder should contain evidence of some pieces that are **publishable** and some pieces that are still "**draft**." There should be evidence of the **history** of many pieces (dated, multiple drafts showing evidence of conferencing and revision). **Evidence of the writing process** is clear and shows a student's growth over time during these grade levels. A possible configuration after the selection of a student's best examples to show growth in writing could look something like this:

| **Reflective** Multiple samples— early grades | **Personal** Multiple samples of various genres— early grades | **Literary** Multiple samples of various genres— early grades | **Transactive** Multiple samples of various genres— early grades |

It is difficult to place actual numbers on the required samples as this will depend upon the school's curriculum map: What content is taught at each grade level? What units of study develop from the content (subjects/courses)? What opportunities are available for students to engage in the different types and categories of writing? **The important point is that schools, administrators and teachers understand that all types and categories of writing should be going on across all of the content areas and grade levels.** The number of samples each student has in the cumulative folder may vary given the circumstances, and the requirements of the *Program of Studies* **should not be treated as a checklist.**

Sample Authentic Forms

The list below contains examples of possible authentic forms in which students may write in Writing for Publication. The list is not comprehensive. **Teachers should make certain students are considering how to develop their ideas within a certain genre or form instead of simply formatting a piece of writing in a certain form.**

Articles (Various publications [academic, technical, general, special interest, workplace, etc.]	**Instructional Issues: Idea Development, Idea Development, Idea Development** Writing that is intended for publication should be in an authentic, real-world form. However, **form alone does not make a piece a good choice for the assessment portfolio.** For example, a teacher may have students write a children's book, but if the writing does not have an authentic purpose, awareness of authentic audience and **depth of idea development/support**, etc., it would not be a good selection for the portfolio (see criteria for scoring in Part II of this handbook). This same explanation applies to many forms chosen for portfolio entries that may work well in the portfolio sometimes, if developed appropriately, but may not work well other times. Another common form included in many student portfolios is the brochure. Brochures are "real-world" and authentic forms; however, by definition, the genre indicates that the writing will be developed as short, pocketed bits of information. This may be a good instructional, Writing-to-demonstrate-learning activity. However, because the *Kentucky Writing Scoring Rubric* indicates **a need for depth of idea development,** the brochure is not usually a good choice for inclusion in the assessment portfolio. The focus of instruction on form is certainly important; however, to work with form without first working with idea development and support usually will not result in a quality piece of writing. Students should consider the characteristics of the form or genre and work toward developing ideas within that framework.
Editorials	
Written speeches	
Letters	
Proposals	
Reviews (movie, book, theatre, art, music, etc.)	
Personal Essays	
Personal narratives	
Memoirs	
Short stories	
Plays/scripts	
Poems	

Please see Chapter 7 Gui*delines for Generation of Student Work* for more information on utilizing this type of writing in the classroom.

Sample Purposes, Audiences, Forms adapted from work by Dr. Charles Whitaker*.*

Points To Consider About Revision

Revision should not be optional (unless developmentally inappropriate for the student, such as may be the case with some early primary students)**. However, excessive revision (multiple conferencing sessions about the same piece and/or many required rewrites to improve the quality of a student's draft for state assessment purposes) does not address teaching the writer and is a violation of the state's** *Writing Portfolios Procedures* **regulation** [See Chapter 1]**.**

- ❑ Revision should be aligned to instruction and focus on one or two major concerns at a time, ones that will have the greatest impact on improving the student's writing skills and the quality of the piece (e.g., focus on leads).

- ❑ Written comments or questions assist students in identifying specific places in their pieces where the reader is confused, needs more information, or becomes disengaged.

- ❑ Students benefit from questions that encourage them to consider the needs of a reader, the characteristics of the genre they are developing, and/or the criteria for effective writing.

- ❑ Some teachers prefer to write directly on students' papers (usually in the margin and/or at the end), avoiding the use of a red pen so often associated with mistakes or corrections. Other teachers prefer to put their comments/questions on post-it notes stuck to the draft.

- ❑ A list of criteria for effective writing posted in classrooms will guide teachers and students in revision considerations.

- ❑ Students need to have a reason to revise; otherwise response is a wasted effort. (An authentic publishing plan gives students that reason).

- ❑ Students need to know that revision means **ADD, DELETE, or REARRANGE CONTENT**. It does not mean to correct grammatical errors.

- ❑ Teachers should model appropriate revision strategies for students.

- ❑ If students who hand write their drafts write on every other line on one side of the paper, they will have room to add content between the lines. They can also cut and paste to add more paper for rearranging paragraphs or for adding content.

- ❑ If students word process their first drafts and revise by hand, they can print double-spaced or triple-spaced copies so that they can make revisions on the first draft.

- ❑ If students make revisions in different color ink, teachers can see evidence of revision.

- ❑ If students revise on the computer, teachers can ask them to print a first and second draft; students can then highlight on the second draft what is different. (They might also use the "Track Changes" feature on Word.)

Writing Instruction and Portfolio Development Questions

Section 1: Schoolwide Writing Program Issues

1. **Should teachers at non-accountability writing assessment years include portfolio-appropriate writing in their instruction?**
    Yes. To fill the expectations of the *Program of Studies*, all teachers at all grade levels and content areas should be **using writing to support learning**. The three types of writing advocated by the Kentucky Department of Education and outlined in the *Program of Studies* are writing to learn, writing to demonstrate learning and writing for publication (for authentic purposes and audiences).

2. **Should students in the primary grades be developing writing intended for publication (for authentic purposes and audiences)?**
    Yes. The regulation in the *Program of Studies* indicates all students in non-accountability years should develop pieces for publication. However, students should also be practicing the other types of writing that support learning—writing to learn and writing to demonstrate learning.

3. **What state documents would be beneficial to help schools in developing a schoolwide writing program?**
    The Kentucky Program of Studies; Core Content for Assessment 4.1; Kentucky Writing Handbook, Parts I and *II*; *Kentucky Marker Papers; Transformations*; *Implementation Manual*; Kentucky Department of Education Web site— http://www.education.ky.gov, and the writing resources Web site-- http://www.education.ky.gov/KDE/Instructional+Resources/High+School/English+Language+Arts/Writing/default.htm

4. **Are schools required to follow the *Program of Studies* when making decisions about their writing programs?**
    Yes. The *Program of Studies* is backed by state regulation.

5. **Does all writing in a school have to be intended for publication (portfolio-appropriate)?**
    No. A school's writing program should include the **three types of writing**: writing to learn, writing to demonstrate learning, and writing for publication. Writing to learn and writing to demonstrate learning are the types of writing students use to develop writing skills. The skills build on each other, so that students will write better pieces for publication. Writing for publication is the only type of writing appropriate for inclusion in the writing portfolio.

6. **Should an answer to an open-response question be included in the portfolio?**
    No. Writing for the portfolio must be written for authentic audiences and purposes beyond demonstrating learning to the teacher. Writing that is completed as open-response practice is usually considered a writing-to-demonstrate learning activity.

7. **Can content pieces be revised in the language arts classroom?**
    Content area teachers are responsible for helping students plan, gather information, draft, check for content correctness and polish pieces that are appropriate for publication. Likewise, required revisions to content-area pieces should be assigned in the content-

area class. The student may choose to continue to revise and edit the work in the language arts classroom. Students determine the point at which their writing is ready to be published. Though content area teachers are not primarily writing teachers, it is crucial that they understand the importance of writing to support learning in their content area.

8. **Can pieces generated independently outside of a student's scheduled classes be included in the portfolio (e.g., college essays, 4-H communication entries, contest entries)?**
All pieces of writing for inclusion in the portfolio must, in some way, derive from classroom instruction. In this circumstance, when a piece of writing was begun outside of classroom instruction, the student may choose to revise or edit the piece during the class if the teacher incorporates it into instruction. There should be evidence of instruction of the writing process and revision for that piece of writing. Only then could this piece be included in the portfolio.

9. **May content-area teachers evaluate student writing for content learning?**
Yes. In evaluating writing, content-area teachers should consider the student's knowledge and understanding of the content as it relates to the authentic purpose in writing. Likewise, content teachers should evaluate the student's writing skills as they support the learning of content.

10. **Do mathematics teachers have to participate in developing pieces intended for publication?**
Yes. The *Program of Studies* states that all teachers in all grade levels are responsible for helping students develop as writers and learners. Not all pieces of writing, however, in mathematics or any other subject, should be intended for publication. Mathematics teachers, like other content-area teachers, should also utilize writing to learn and writing to demonstrate learning to support the learning of content.

11. **Can teachers assign grades to pieces written for the portfolio?**
Yes. Teachers should continuously monitor and evaluate student development in writing throughout all types of writing. This includes writing that is intended for publication. Writing for publication that is developed in any class at any grade level may be evaluated for classroom assessment purposes (formative and/or summative) to inform the student of his or her progress in writing and skill development. However, teachers should **refrain** from using performance descriptors (Novice, Apprentice, Proficient, Distinguished) during classroom instruction and assessment as these are terms associated with student performance on a **collection** of work during portfolio assessment for accountability purposes.

12. **Why should we include content-area writing in our schoolwide writing program?**
Though content-area teachers are primarily responsible for teaching their content, research shows that writing and reading used to support the learning of content will facilitate better understanding and learning among students. Likewise, reading, writing, other literacy strands, and inquiry content standards are included across the curriculum and across grade levels in the *Program of Studies*.

13. **Are the *Kentucky Marker Papers* still useful for instruction even though we have changed our method of scoring?**
Yes. *The Kentucky Marker Papers* are still helpful instructional samples and are not intended to be used for scoring purposes. *The Kentucky Marker Papers* show the developmental progression of writing skills across grade levels and genres.

Section 2: Portfolio-development Issues

14. May a student include a piece of writing written in a previous year?
Yes. The student should be encouraged to revise and edit the piece before including it as an entry in the portfolio. The writing process is intended to develop over many years; therefore, it is likely that students will look to their working folders to continue developing pieces and for ideas to write new ones.

15. May one portfolio piece serve as two entries in the writing portfolio?
No. A single entry counts as one portfolio entry. It may not be duplicated elsewhere in the student's portfolio. A portfolio without the required number of entries will be scored incomplete.

16. May students submit pieces with diagrams, drawings, charts and graphs?
Yes. Writers use a variety of ways to develop and support their ideas. However, a piece of writing that is composed **only** of diagrams, drawings, charts, or graphs is not appropriate and will make an assessment portfolio incomplete.

17. May a poem, play or piece of fiction be included in the portfolio as a content-area piece?
Yes. Content-area pieces may appear in any category in the writing portfolio if those pieces were developed in content-area classes.

18. May students include in their portfolios a piece patterned after a model?
Patterns and models may be used to help students understand the features and techniques of writing. However, pieces students write for publication in response to patterns and models should demonstrate authentic purpose, student ownership, and idea development. Often, pieces patterned after models are missing the level of student choice and ownership expected in portfolio entries.

19. May writing initiated by a story starter be included in the writing portfolio?
Yes, but this practice is not advisable (see question 18). Teachers should be aware that varying levels of writing may result. Some students will use the story starter and will demonstrate authenticity of purpose, student ownership and idea development; others will merely add sentences to someone else's writing and represent it as their own. Often, story starters will not result in the quality writing desired for inclusion in an assessment portfolio.

Because story starters represent the exact words, unique ideas, or the intellectual property of another's work, the source must be documented. Failure to appropriately or accurately document the source is a correctness issue. However, if a story starter is not documented and the source is located, the piece would be considered plagiarized and the portfolio will be scored incomplete.

20. May students include a piece that retells a piece of literature?
Writers often use allusion to other literature as a technique of idea development. However, merely retelling or summarizing someone else's writing and representing it as his/her own is plagiarism and will make the portfolio incomplete. Writing intended for publication (portfolio-appropriate writing) requires authentic purpose, student ownership and idea development (see also question 21).

21. May students include a piece of writing that retells a published piece from a different point of view or another angle?
The answer to this question depends upon how the student approaches the writing. Writing from a different point of view or another angle that changes the meaning, ideas,

language, details, etc. to accomplish the author's own purposes is appropriate. For example, Jon Scieszka, in *The True Story of the Three Little Pigs*, not only changes the point of view of the story, but he also changes the tone to humorous and adds most of the details of his own story, drawing only on the original for the context. Simply retelling the same story with the same details for the same purpose but from a different point of view is plagiarism and will make the portfolio incomplete (see also question 20).

22. Would writing a sequel to a published work be appropriate for the portfolio?
It may. To be appropriate, the sequel should demonstrate authentic purpose, student ownership, and idea development. The student's sequel must be a coherent piece of writing that can stand alone. The piece should not simply be a new ending.

23. May students include novels within the portfolio as a literary entry?
The *Kentucky Writing Handbook* describes the possible literary entries for the assessment portfolio as "short story, poem, or play/script." A novel is not an appropriate piece for inclusion in an assessment portfolio. If a chapter from the novel may stand alone as a short story, the chapter may be included in the literary category as a short story.

24. Are book reports or book reviews more effective entries?
Book reports that are summaries of someone else's writing are not appropriate for the portfolio. A book review, however, is written for the purpose of analyzing the literary and artistic merits of a book. A book review that is written for an authentic audience and purpose and that demonstrates student ownership and idea development will be a more effective entry. Remember, the best way to judge an effective entry is not by the form but by the purpose the writing fulfills.

25. Are pieces developed as a result of on-demand practice appropriate for the portfolio?
It depends. Writing that is developed from on-demand practice may or may not contain the level of student choice and ownership necessary for a quality portfolio entry. Writing that develops from on-demand prompts is authentic in the sense that students are writing for real purposes and audiences; however, some students find little ownership in practice prompts. However, if a student chooses to continue developing a piece he or she originally began as practice for on-demand, it is permissible to do so. Teachers should be aware that, because these pieces are developed from controlled prompts, a feature of on-demand assessment, these writings will often be "cookie-cutter" and are likely better off not being used for portfolio development. Overly-controlled prompts often produce "cookie-cutter" writing for the portfolio no matter what the origin.

26. What is considered a content-area class for the writing portfolio requirement?
In high school, any class for which a student does not receive a required English credit (e.g., English I, II, III, or IV) is considered a content-area class. In middle school, any class that is considered a language arts class is **not** considered a content-area class. A language arts class may be defined as any class in which the majority of standards taught are reading, writing, or other literacy standards (e.g., speaking, listening, observing). A "majority" of standards means that more than half of the standards taught in the course are language arts standards.

27. What category will interviews fulfill?
Information that students gather from interviews can be used to support ideas in any of the categories of writing. Simply summarizing what someone else said in an interview without an authentic purpose, student ownership, and idea development may adversely affect the portfolio score, however.

28. May a personal narrative be fictional?
No. Personal narratives should be focused on a single significant incident from the writer's life and are supported by details that emphasize the significance of the experience.

29. Is academic writing appropriate for the portfolio?
Some academic writing is appropriate for the portfolio. This category of writing, like that published in academia, should be well-focused, authentic in purpose, justified, and written for critical, academic readers. Writing done solely to demonstrate learning to the teacher is not appropriate for the portfolio.

30. I have heard that brochures are no longer appropriate for the portfolio. Is this true?
There is no rule stating that brochures may not be used within a portfolio. Brochures are an example of a "real-world" transactive form. However, because of the nature of a brochure (by definition, they are short, pocketed bits of information with ideas that are not usually well-developed), brochures are often not the best choice to include in a portfolio. While this form of writing is authentic, brochures are often written to demonstrate learning instead of being developed sufficiently to demonstrate the writer's ability to meet the criteria indicated on the scoring rubric.

31. Are essays appropriate for the portfolio?
Essays that have authentic purposes written for authentic audiences that model the criteria from the scoring rubric may be used in the portfolio. Essays that are expressly intended to demonstrate learning (e.g., a character or theme analysis with no authentic context, purpose or audience; an informational report over a battle of the Civil War with no authentic context, purpose or audience) may not provide enough audience awareness or authenticity of purpose to work well within the assessment portfolio. Essays used within the assessment portfolio should focus on and maintain the "authentic focused purpose" indicated on the scoring rubric.

32. What advice would you give for submitting lab reports as portfolio pieces?
Scientific writing is a very important part of science instruction. A lab report, like any other entry in the portfolio, should be submitted for inclusion in the assessment portfolio only if the piece was written "for publication." A scientific lab report that is written for publication shows student ownership and choice about topic selection, authenticity of purpose and audience, and individuality of experiment/results; an "authentic" lab report is written for an audience beyond the classroom teacher (but may include the classroom teacher as part of the academic audience). Often, traditional lab reports are not intended for publication because the purpose of the writing is for students to demonstrate their learning to the teacher. Lab reports that are written for publication move beyond this demonstration of learning and demonstrate the application of scientific principles for new purposes. Distinguishing writing that is intended for publication and writing that is intended to demonstrate the learning of a scientific concept or procedure is the distinction between lab reports that "work" in a portfolio and lab reports that do not work as well.

Besides lab reports written for audiences beyond the classroom teacher to demonstrate learning, students often find success writing scientific articles applying the skills they have learned during lab experiments or proposals for experiments based on what they have learned. (Please see a further discussion of this issue on page 35 of Part I of this handbook).

33. **How should I help students choose pieces to include in their portfolios?**
    Students choose what to include in the portfolio, and teachers may help students make these selections. The best way for teachers to help students determine what they should include within the portfolio is to consider how well the selections of writing meet the writing criteria on the scoring rubric. Likewise, teachers may help students choose work for the different portfolio categories by helping them consider the purpose the writing fulfills (e.g., a piece written to show the significance of an experience would fulfill a personal expressive writing purpose and should be included in the personal expressive category). When helping student choose pieces for the different portfolio categories, be aware that the **purpose** of the piece (rather than the form or the class in which it was written) dictates where it should be placed within the portfolio (see also question 34).

34. **What matters more in portfolio development? Form or Purpose?**
    The **purpose** of a piece of writing determines where it is included in the assessment portfolio regardless of the form or class in which it was written. Purpose is the top scoring indicator for writing on the *Kentucky Writing Scoring Rubric*. The word "form" is not included on the scoring rubric. The phrase "characteristics of the genre" is included on the rubric. However, it is included within the indicator for idea development and relates to how well students meet the intended purpose in their writing for the intended audience. Certainly, form is important, but not to the exclusion of purpose and audience.

35. **Are teachers required to notify parents prior to publishing student work?**
    Teachers should make parents aware that writing to authentic audiences for authentic purposes is part of the *Program of Studies* in writing. Parents should be aware that their child's work may be published within the school setting (e.g., class and school bulletin boards, class books, school newspapers) and outside the school setting (e.g., local newspaper contests, letters to individuals) with the student's permission.

36. **May we assign a grade in a certain class (e.g., language arts) to a student's collection of work after portfolio assessment is complete?**
    The approach to this practice of assigning grades is key. Assigning students a grade on their collection of work (portfolio) after portfolio scoring is similar to the idea of "double jeopardy." Students should have already been evaluated on their writing pieces throughout the portfolio development process earning grades for each phase of this formative classroom assessment. Since the collection of work represents **multiple** years and multiple classes of writing development and serves as an summative accountability assessment, it is inappropriate to assign a single grade for the collection to any particular course after the portfolio assessment is complete (e.g., the collection is not all 4th, 7th, or 12th grade work nor all language arts work; it is a combination of multiple grades and represents language arts and content area work).

    It is appropriate to assign grades as pieces are being developed—on exercises and lessons that focus on skill development, on revision and conferencing, on drafts of writing, and on final pieces. Teachers may even award students fair credit for completing the portfolio if the portfolio was organized as part of instruction during a particular course. However, educators should be aware that a single grade that is based on the assessment score or is weighted so heavily to cause a student to pass or fail based on the portfolio assessment score alone may be unfair to students.

Section 3: Special Circumstances/Other

37. Are fifth- year seniors required to complete a writing portfolio?
Yes. Fifth-year seniors are required to have a portfolio like any other senior student. Since students should have completed an assessment portfolio the year before (during the 4th year), these students may continue revising pieces from their working folders, from the 4th year portfolio and/or adding pieces written during the 5th year. Students are required to meet the portfolio assessment requirements of the year in which the portfolio is assessed.

38. Are ELL students included in the assessment?
Students whose primary language is not English and who have been enrolled in an English-speaking school for fewer than two years may be exempted from any part of the assessment. Check with your district assessment coordinators for information on policies concerning ELL students.

39. Do transcribed pieces have to be noted or documented in some way?
No. Teachers may identify such pieces, but documentation is not required. Transcription should be used only when noted in an IEP or 504 Plan (see "Student Signature Sheet" Appendix H, "Forms for Photocopying") or when students are physically unable to produce a final copy on their own due to accidents or illness (see Appendix F, "Writing Portfolio Testing Inclusions and Accommodations"). Teachers should contact their district assessment coordinators for directions in these cases.

40. Are special education students' portfolios scored the same as other students' portfolios?
Yes. Writing standards are consistent statewide for all students.

41. Are alternative portfolios scored the same as the writing portfolios?
An alternative portfolio is **not** a writing portfolio. Questions concerning alternative portfolios should be addressed to the Office of Assessment and Accountability at the Kentucky Department of Education at (502)-564-4394.

42. Can computer technology including assistive technology (e.g., Text Reader, *Read and Write Gold*, AlphaSmart*)* be used by all students to produce portfolios?
Yes. Even though use of technology has no effect on the scoring of the portfolio, its use throughout the writing process may result in more effective performance.

43. If a student skips an assessment grade due to double promotion, is the student required to complete a writing portfolio?
Yes. Students must complete all parts of the assessment for each year including the writing portfolio assessment. The student's name would be added to the school's accountability roster and the appropriate tests and portfolio score recorded.

44. If a student transfers to a school during an accountability year, is he/she responsible for submitting a writing portfolio for assessment?
If a student has been enrolled in a Kentucky school for at least 100 instructional days prior to the portfolio completion date (the first day of the testing window), he/she must complete a portfolio and that portfolio must be scored. The school where the student is enrolled on the first day of the testing window is responsible for collecting the writing portfolio and scoring it. However, the school or district that is accountable for the portfolio is determined by days of enrollment. If the student was enrolled in a Kentucky public school for at least 100 days before transferring to another school, then the former school is accountable for that score. If the student was in two different schools in the same district, neither for 100 days but has been enrolled in the two schools together for at least 100 days, the score goes to **the district** for accountability. If neither of these scenarios fit the situation, the accountability goes to the

state. Cluster leaders should work with the DAC and school counselors to determine number of days related to accountability concerns.

45. **Are teachers allowed to complete or make changes on the Table of Contents for the assessment portfolio?**
No. Students must complete the Table of Contents. If corrections to the Table of Contents must be made prior to the scoring session, the portfolio should be returned to the student for corrections and then scored by the scoring team. The Table of Contents, along with the Student Signature Sheet, is part of the documentation attesting that the portfolio contents were produced by the student. The *Code of Ethics for Writing Portfolios* states, "Altering documentation attesting that portfolio contents were produced by the student" is NOT OK. Students may make minor changes to the Table of Contents after the completion date but **before** the portfolio scoring session. Once the scoring session has begun, no changes may be made to the portfolio. Personnel involved in conducting portfolio scoring sessions should review the Table of Contents pages before the scoring session to make certain all portfolios are complete.

46. **Is a portfolio incomplete if the box at the bottom of the Table of Contents is not initialed?**
No. The Table of Contents in the *Kentucky Writing Handbook* (see "Forms for Photocopying," Part I, page 174) includes a box at the bottom of the page for a teacher to initial. The purpose of this box is for the teacher who reviews the portfolio for completeness to indicate that he or she has checked the Table of Contents and the contents of the portfolio for completeness. Initialing this box is simply a way of making certain that a portfolio is not incomplete due to a clerical oversight. However, if a teacher does not initial the box, the portfolio will not be judged incomplete for that reason alone. Teachers concerned that the initialing of the box may cause bias (as the teacher of that student may be identified) may develop a numbering system or any other system that accomplishes the same purpose of checking the portfolio for completeness.

47. **Can student writing from a college course be included in the high school accountability portfolio?**
If the student writing is generated in a college course taken for dual-credit (i.e., a course that will give the student college credit and will appear on the high school transcript indicating high school credit), the writing can be used because it is an indication of the high school's writing program. If the student writing is generated in a college course for which the student receives only college credit, it should not be used in the portfolio unless it is incorporated into instruction in a high school class. For instance, if the student were to continue to develop and revise the piece during his/her English IV class as a part of his/her English IV instruction, the piece may be considered an English IV paper.

48. **Are foreign exchange students required to have a portfolio?**
No. Foreign exchange students are not included in any part of the accountability assessment. Since development of portfolios should be a part of regular instruction, teachers will surely include foreign exchange students in the development process, but their portfolios will not be scored for accountability purposes.

49. **If a student fails an assessment grade level and has to complete a portfolio again as he/she is repeating that grade, may that student use the same portfolio the next year?**
A student should continue receiving instruction to promote development of his or her writing skills even if that student fails a grade. When a student has to repeat a grade level, he or she should continue developing and revising pieces during writing instruction to include in an assessment portfolio. There is no situation in which a student would be "exempt" from writing during a given school year. However, the student may continue revision of the pieces in the portfolio written for the earlier year. (See also question 37).

Roles and Responsibilities of the Cluster Leader

1. **Provide optional and required teacher portfolio development training session for your cluster teachers** – You will have required and optional opportunities to attend special instructional sessions for cluster leaders. When you return to your district, you should take the opportunity to share what you learn with other teachers in your district. Work with your district assessment coordinator/building assessment coordinator (DAC/BAC) in setting up these additional sessions. **Cluster teachers are those who will be working with the management of the writing assessments.** In some cases, you may be training teachers who have been closely involved in the development of portfolios for a long period of time; however, in most cases, there are teachers new to the development process. Be aware of their special needs; you may need to provide an additional training session just for them.

2. **Provide ongoing support to your cluster teachers and staff as they help students develop as writers** – Your school/district has selected you to represent its teachers in the role as a professional development and instructional leader. Teachers in your school/district will begin to look to you for information and support as they begin portfolio development. As cluster leader, you should be available to your school/district to answer questions and provide resources for cluster teachers to ensure ethical implementation of a school-wide writing program.

3. **Inform cluster teachers about sessions -** You should work with your DAC and/or BAC to notify all teachers (your district intends to train) of the meeting site, date, and time. In some districts, cluster leaders handle this responsibility on their own. In others, the DACS work with cluster leaders to determine meeting information and notify teachers through principals or other avenues. If you need more information, contact your DAC to determine your district's chosen notification process.

4. **View and obtain a recording of your grade-specific "Scoring Training" telecast from KET** – This telecast is NOT intended for live use, but instead will be used to support your cluster leader scoring training and the training you will provide to your scoring team. The scoring team is the team of teachers who will be scoring the writing portfolios. The scoring training telecasts may be updated each year to focus on new issues facing teachers as they score and to provide clarification based on training evaluations from previous years. It is critical that you view the videotape before conducting your local district scoring training session to prepare for types of questions and discussion that may arise during training.

5. **Attend your regional cluster leader scoring training session (see timeline for dates) –** It is critical that cluster leaders have the support they need to conduct training. By attending all training sessions, you will build your own expertise, build an informational network with other teachers in your region and KDE writing consultants.

6. **Provide a 3 or 6-hour scoring training session for cluster teachers as close to the actual scoring sessions as possible -** This will mirror the cluster leader scoring training session you will attend. It is critical that any person who scores portfolios participates in training each year**.** While the training materials do not change drastically from year to year, the focus of the discussion and other activities differ **every year** and are designed to meet the current needs of scoring teachers. With the complex nature of portfolio scoring, a single training experience is insufficient to nurture knowledgeable, confident, and accurate scorers. Therefore, scorers need to retrain **every year**. **Make sure that the scoring team who scores portfolios understands the importance of viewing the tape and using the anchor papers and scoring rubric as they score the portfolios. Cluster leaders will ensure accurate records are kept for scoring sessions.**

7. **Provide on-going support to your cluster teachers/scoring team as they begin assessing the portfolios –** Just as teachers in your district need support as they develop portfolios, they will also need support as they begin to score. As students' performance continues to improve, decisions about when sub-domain scores from the writings have moved from one cell to the next become more critical, and in some cases, more difficult to make. Your district's teachers will look to you to assist them in making these decisions. It is critical that you act as a conduit for discussion, but at the same time, that you guide teachers in making these difficult decisions on their own instead of providing scoring decisions for them. In this way, teachers will continue to come to you as a discussion partner while increasing their own expertise and confidence as scorers.

8. **Maintain close contact with KDE writing consultants who will provide and disseminate necessary information** – The Kentucky Department of Education offers a large support network for writing teachers. This network of support exists to provide you and other teachers in your district with information and assistance in writing instruction and, more specifically, portfolio development. Cluster leaders are strongly encouraged to contact any support personnel available at any time (Contact information is included in the beginning of this handbook, "Kentucky Writing Contacts," page vi.)

9. **Work with building principal, faculty, and DAC to establish a policy (703 KAR 5:010) for maintaining working folders for all levels within the building** – Such policies must include a means of maintenance of folders at grade levels, student access to folders, and efficient movement of folders between grade levels.

Cluster Leaders as Instructional Leaders
Strategies for Networking in Your District

As a cluster leader, you can play a critical role in supporting teachers in their local schools as they work with students to develop as writers. There are many things you can do to support your peers instructionally throughout the year and to increase the expertise and collegial working relationships of teachers in your district. Following is a list of **suggested** activities/strategies you may consider as you rethink your role as an instructional leader in your district. If you are interested in implementing any of these suggested activities, or any others you believe would be beneficial to your teachers, contact your DAC for guidance and/or assistance.

- **Create your own information network:** Provide information to cluster teachers and other teachers within your school and district about any professional development activities associated with writing instruction or portfolios. Work with your DAC and cluster teachers to develop an on-going local newsletter/information sheet or group e-mail list to notify teachers in your district about these opportunities and other instructional activities/strategies being implemented in your district. If you are a district cluster leader, perhaps you can identify a writing leader in each of your schools who can receive the information and then disseminate it to the other cluster teachers within the individual schools.

- **Create a writing study group or professional learning community**: Talk with teachers in your district to find out their level of interest in setting up a writing study group or professional learning community. These sessions may take many forms: writing strategy sharing sessions, curriculum sharing sessions, student work analysis sessions, discussions focusing on professional readings, etc. Through sharing of ideas and support for new activities, teachers will become more confident and knowledgeable about writing instruction and portfolio development. (See the resources section in handbook).

- **Create and/or join a professional development planning committee:** Many districts have professional development committees that work to locate professional development opportunities and organize PD activities for teachers in their districts. Find out about professional development planning in your district. Join your planning group or work with administrators to create a district-wide PD planning committee to identify professional development needs and resources and plan activities for your district's teachers.

- **Create a professional library in your school or district:** The availability of up-to-date professional readings is critical for continuing growth of teacher knowledge and expertise. Find out if your school and/or district has a professional library for teachers. Work with other teachers in your district to create a professional library or to make suggestions concerning additional reading or KET telecast materials that should be added to any existing professional library. (See the section in handbook regarding resources).

- **Join the KY WRITE Listserv at this Internet address:**
  http://www.uky.edu/Education/kylists.html

- Visit the web site of **the Kentucky Council of Teachers of English/Language Arts:**
  http://www.kcte.org

- Visit the Kentucky Writing Projects Network site and participate in a Kentucky Writing Project Summer Institute-- http://www.kywritingproject.org/online/

- Access the *Kentucky Writing Handbook* online.

Cluster Leader Timeline

June/July

- Attend or view through WebEx KDE Summer Cluster Leader Training
- Compile writing resources for teachers
- Review portfolio analysis data to help principal and/or other administrators create the upcoming master schedule that addresses writing instruction and conferencing management

August/September

- Review roles and responsibilities of cluster leader
- Provide new teachers with writing portfolio grade appropriate *Kentucky Writing Handbook Part 1* and *Part 2*
- Provide teachers with overview of school-wide (to include conferencing plan) writing program
- Provide teachers with information from Summer Cluster Leader Training/WebEx
- Conduct with staff Writing Portfolio Ethical Practices training (Check with District Assessment Coordinator for procedural information)
- Attend or view WebEx New Cluster Leader Meeting (if applicable)
- Deliver ethical and unethical writing practices information at faculty meeting with principal's permission (e.g., marking papers, *Administration Guidelines for Writing Instruction)*
- Review *Kentucky Writing Scoring Rubric* with staff
- Review 100 day writing portfolio rule with staff

October/November

- Set tentative dates for scoring training and scoring portfolios with administration
- Set date for portfolio completion for school with principal and inform staff
- Attend Regional Cluster Leader Meeting and share information with staff as soon as possible
- Conduct conferencing management with staff and administration

December/January

- Finalize scoring training date, scoring date, and location with principal, BAC and/or DAC
- If applicable, apply for portfolio extension (contact DAC)
- Meet with cluster teachers to analyze instructional practices and do a portfolio checkpoint review
- Conduct ethical and unethical reminder at faculty meeting with principal permission
- Choose scoring team members with principal, BAC and/or DAC

February/March

- Update principal about suggested professional development in writing for summer
- Monitor/review conferencing management with teachers
- Attend KDE delivered writing portfolio scoring training
- Prepare paperwork for scoring training session
- Conduct scoring training for scoring team
- Select table leaders for scoring session (if applicable)

April/May

- Portfolio completion-by the end of the school day on the 1st day of the testing window
- Prepare paperwork for scoring session
- Score portfolios (may score before, during, or after testing window, depending upon date DAC need scores)
- Turn in Portfolio Accumulation forms, Quality Control Record, and Principal's Quality Control Measures form to BAC/DAC
- Discuss portfolio analysis data with principal to update professional development plans for school-wide writing program
- Store all accountability portfolios in administration designated place
- Return Quality Control Portfolios to DAC to store in secure location